

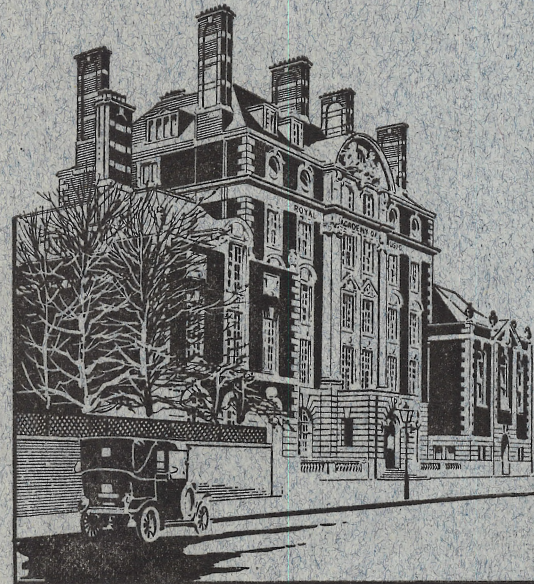
"Sing unto God."



THE
R. A. M.
CLUB
MAGAZINE.



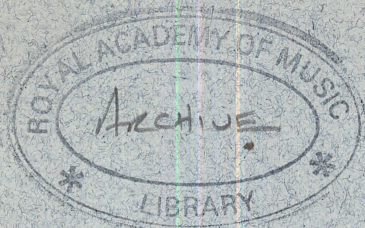
TENTERDEN STREET, 1822.



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CONTENTS.

	PAGE		PAGE
A Parallelism, by Harry Farjeon	I	Organ Recitals ...	15
Sir A. C. Mackenzie on Liszt and		Mr. Ed. German at Whitchurch	15
on Russian Music ...	4	Music at the Universities ...	15
Mems. about Members ...	11	Editorial Notes ...	17
Our President, with Portrait ...	11	Our Alma Mater ...	18
Club Doings ...	13	Academy Letter ...	19
New Music ...	14	Future Fixtures and Notices ...	20

A Parallelism.

BY HARRY FARJEON.

We, who live vaulted in our own deep opinions of the movements around us, are but puppets nodding for or against according to the run of circumstance, chance, and biassed inclination; those of us who pretend to point the way are groping in the blindness of being too near, and those whose aspiration it is merely to follow are too often content to gaze stolidly at the one broad back which Fate has placed before them on the path. To obtain a wider view, to realize what our attitude would be were we not bound and clogged by personality in others and personalism in ourselves, we should not examine the things that are, for these bear the taint of prejudice, but we should devote ourselves to the study of what is not: call parallel cases into being, and deduce from these the principles that actually appeal to our intelligence.

* * * * *

There is to be a new art. It is an art as yet undiscovered; the instinct of it is in us, as the instinct of painting is in the savage who can do no more than gloat over the gorgeous reds and blues of beads which civilization cajoles him into believing are adequate exchange for his territory, and as the instinct of music is in his brother, wild with delight at the rhythmic pulsing of the tom-tom. No stronger than this—less strong—is our present feeling for this new art; but the inceptive idea is there, undeveloped, waiting. It is the art of Smells. The eye has been

ministered to intellectually and intelligently through the ages ; it is only more recently that the ear has claimed its due share of attention, for we must remember that music as a coherent art has not existed beyond a few centuries ; and presently the day of this dual supremacy will be over, for the nose will begin to insist on that distinction and eminence which even the nobility of its conformation deserves. In another place one might dispose of the claims of the sense of taste, proving it to be but the baser embodiment of those receptive powers which we are now considering ; indeed, this perception of aroma through the palate for the degrading purpose of ministration to the body may be upheld as the true reason for the neglect of the subtler æsthetic qualities of the nostril, and the mouth may have hampered the nose from attaining perfection in much the same way as the human body retards the immortal soul. But it is unnecessary to discuss this question here, nor need we busy ourselves with the sense of feeling, in which the possibilities of an art-form, though existent, glimmer too feebly and too far to be more than perceived in our present state of progress. But Smells will come, and will come to stay.

The perception of an odour. It is as distinct an inherent quality of the human organism as the appreciation of a colour or a tone, but to constitute an art-form odours must be blended and the element of design must enter in. Imagine a comfortably furnished Smelling Hall, seating say five hundred devotees, some fifty of whom are led by pure-minded enthusiasm, whilst the remainder are either half-frankly bored at having to smell what they should, or titillating with the anticipation of being allowed to smell what they should'nt (according to the stage of decadence the art has reached). Imagine a sort of sublimated hookah, radiating thin tubes to the nostrils of the company ; imagine also an attendant officiator intent chiefly upon worthily furnishing sufficient personal interest to justify his recognized claim to be a species of god, but also willing, nay anxious, to display his dexterity in stoking the essences in correct order and at the prescribed moment. Here we have the externals, as they will probably present themselves.

Of course, once fairly developed, the first aims of the art will be subtle blendings of sympathetic essences ; waftings of lavender drifting in gentle spray upon otto of rose ; delicately proportioned combinations of mint, wild thyme and sweet briar ; the salt ozone fiercely battered by the high clear ether with its element of motion akin to rhythm. These effects will stir the imagination and appeal through it to the soul ; emotions unrealized and unrealizable will be aroused, and the tender chase after motive and reason will thrill with the beauty of understood yet ungraspable things. Many will hold this as the highest possible development

of art. Others, more sensational, will welcome cataracts of fragrance for their sheer vivacity ; will admire the officiator for the rapidity with which he is able to make wood violet succeed to opoponax ; will praise menthol because it is so pungent, and gloat over eau de Cologne because it is so powerful. This is the class of person which will snort its applause before the final waftings, and so disturb the delicate nasal oscillations of more attentive neighbours. I can imagine a popular *tour de force* in Jockey Club of which, for this reason, the concluding odours have never reached human nose.

There will be the smell for the man in the street too ; the smell that everybody can understand. For the reason, of course, that everybody has smelt it so often before. It will be dispensed by huge rank vehicles, open to the sky, and vomiting forth into the faces of all within nose-shot gusts of the stifling atmosphere of treacle pudding, and blasts of the brazen breath of beer. Then there will be the drawing-room royalty Snuffle—that fervid fragrance of sugar-and-water so beloved in the cultured circles of semi-suburbanism. It will be a definite sign of decay should this concoction oust the simple, unartificial Folk-sniff—the whiff of the hay-field, or the breath of the honey-suckle hedge, which are the legitimate wholesome fare of those who are still children in art.

One day a genius will arise who will propound the notion that “Smells should tell a Story.” Or it may not be a genius. I rather fancy it will not, for great men are not necessarily those who initiate revolutionary theories ; they assimilate the ideas of their times, and give expression to their own greatness by means of those ideas, being in a degree the machinery for stamping on a certain epoch the impression which that epoch has been waiting to receive. Let us put it, that a great man will be found for this great new thought, and will identify himself with it, crushing out of recognition the smaller man who first happened to conceive it. “Smells should tell a Story”—ah, the battle raging round this dictum, that eternal battle between old and new, will leave many slaughtered by the way before it becomes accepted accomplishment in the Symphonic Smell. “A Ride in the Country”—simplicity itself in the illustration : pine forests, cottage gardens, the salt sea mounting to the high coast road, the equally invigorating fragrance of the tea-pot to suggest the five o'clock halt ; dash away again through mazes of fresh woodlands and the quiet sunset aroma which this art will give more nearly in perfection than any other. Yes, if one could stop there—but be sure some modern of the moderns will introduce the petrol. And admirers will exclaim : “How real !” which will be their sufficient answer to the puerility of the simple-minded who maintain : “But surely it should smell *nice* ?”

In this search for actuality, be it an honourable instinct or a perversion of taste, we will stop short of nothing that offends our noses. The movement will be more powerful than that co-existent phase of art whose aim is to suggest rather than to present. Those delicate nuances designing to paint the smell of the turquoise, those verses of odour faintly sculpturing the sound of the lily, are not in the high-road of progress; they are a by-way where the jaded may pause to grow refreshed: the healthy must hurriedly pass lest they learn the futility of health. We, in the van of the onward rush, may disregard such childish refining away of all substance. The Symphonic Smell must march.

In our craving to depict, and to depict really rather than ideally, we will follow the Italian summer night atmosphere of Romeo and Juliet with the odour of the poison, and we will take care that it is the very nastiest-smelling poison we can find. In "Waterloo" we will present you not only with the dainty fragrances of the ball-room, and those, less pleasant but still honest, of the battle-field, but we will take you beyond: we will keep you on that battle-field a day—two days—as long as proves necessary; you shall remain there, my friend, until the corpses are at their ripest, and you shall sniff and sniff (for such things do exist: they are a part of the world's scheme, and so must of course come in the province of art)—you shall sniff and sniff, and you shall exclaim: "How very real! How gorgeously true to death! What other man could have shown us what a battle-field truly smells like?"

* * * * *

All this is not yet. But it will come. And as it comes, and as its new stages and diversified aims unfold themselves, who among those living in the stress of such opposing forces—who will be able to lay his finger on a certain page and say with authority, "Here is the truth of the book"?

Sir Alexander Mackenzie's Lectures at the Royal Institution.

On February 3rd Sir Alexander Mackenzie gave a lecture at the Royal Institution on the subject of Russian Music. Some ten years previously he had lectured on the same topic at the same place, and on this occasion he opened by contrasting the conditions of Russian music at the two periods. The successors of Tchaikovsky, young men of whom little was known but their names ten years ago, had now become in their turn the foremost representatives of their country's art. The lecturer briefly re-told the story of the earlier stages of the national art. At first, he said, there were two factions

of musicians who with equal keenness contributed to the rise and success of the national school, although their convictions and methods differed widely—even violently.

'The first,' said the lecturer, 'under the leadership of the two famous brothers Rubinstein—joined in course of time by Tchaikovsky and others of lesser fame—pursued their purpose by grafting upon German art the characteristics of Russian folk-music, dance and song—in fact, of nationalizing the foreign art in which they themselves had been trained. . . . The other and opposing group of bold young revolutionary spirits held different views: no half-measures for them. The national art must be a new and independent one; its scientific, theoretic side a secondary, if any, consideration at all. With the exception of one, Balakirev, who, while being a staunch supporter of the new movement, was of the law-abiding kind, and whose restraining influence as a teacher was a power for good, all the rest were undoubtedly gifted, but nevertheless only enthusiastic, amateurs, innocent of any real training.'

Sir Alexander then dealt briefly with the soldier-composer, Moussorgsky, 'a wayward, natural genius, who remained unconvinced of the necessity for a complete musical training'; the soldier-composer Cui, 'another most energetic young rebel'; and the chemist-composer Borodin, who studied in after-life to master the technique and knowledge which he had failed to acquire in early life. He added: 'The men who emerged most successfully from their wild period were just those who pulled up in time to listen to the "stale traditions of the class-room." . . . Of this we have a striking instance in the case of Rimsky-Korsakoff. He is an example of natural gifts and exceptional perseverance in this very direction. Coming quickly to the conclusion that he was helpless without real training, he subjected himself to the severest discipline; and while he was still in the Navy was appointed professor in the St. Petersburg Conservatorium—the old enemy's camp!'

The lecturer then described the characteristics of Rimsky-Korsakoff's works, calling attention to their nationality, many-sidedness, and orchestral individuality, and describing them as the first genuine products of the combination of the erstwhile antagonistic schools. He then passed on to the living generation, pupils of Tchaikovsky, Arensky, and Rimsky-Korsakoff, now in the prime of life and at the height of their activity. Glazounov he placed 'easy first,' both in quantity and quality, on account of his extraordinary variety and range (which included everything but opera), his unimpeachable part-writing, learned from Rimsky-Korsakoff, his brilliant instrumentation, his fluency and his facility.

[Here the first movement of Glazounov's fourth Quartet (Op. 64) was played by the Wessely String Quartet].

The lecturer went on to speak of the Russian school of pianists and pianoforte composers, among whom Alexander Scriabine claimed prominence. He remarked that he had just emerged from the perusal of between seventy and eighty of Scriabine's later pianoforte works, in which he had traced a descent from clearness and a graceful poetic delicacy to wilful obscurity, a rather forbidding eccentricity, and a ponderous technique.

Mr. Arthur Alexander then played an 'Album-leaf' in illustration of Scriabine's earlier style, and an eccentric piece by Rebikoff.

Rebikoff and Rachmaninoff were then dealt with, and the Andante from Glière's Quartet (Op. 20) was played. Special reference was made to Tanéïew, a brilliant pianist who has, however, devoted his talent as a composer to other forms, especially chamber music. The well-known Variations from his third Quartet, Op. 7, were played as an example.

The characteristic features of modern Russian music were summed up by the lecturer as follows:

'What are the striking prominent points in present-day Russian music as we now know it? In the first place it is generally spontaneous, even to impulsiveness. With the exception of a few pianoforte composers, who choose to wear clothes of French cut, and who hardly count, the really important writers are eminently loyal to their country. With all their laudable modernity—and they cannot be accused of lagging behind the times—they are scrupulously neat and clean in their technical methods. Indeed, in comparison with many present-day composers of other countries, they are conspicuously so. Refinement and delicacy are by no means lacking. In the art of orchestration they are masters; of melody, in the old and popular sense, they have plenty. But chiefly we recognise their power—which extends even to roughness at times—and the exceptionally strong, inborn sense of rhythm, which no doubt accentuates this force. Naïveté, ingenuousness, such as we meet in Bohemian music, is rarer. But in spite of that shade of melancholy which overcasts so much of their folk-tunes, we have a considerable amount of sturdy, robustious humour. Light and flimsy their music is not. Remember that the most popular Russian folk-dances are performed, both by men and women, *in long boots*! Perhaps in those very boots lies the quality which appeals personally to me most of all: it is that, in contrast to the feverish, bubblesome, mawkish art which is so much in evidence just now, the foremost Russian composers of to-day remain natural, manly and sound. So far from exhibiting signs of weakness or taint of decadence, they are marching in increasing numbers from strength to strength. The subject of to-day's lecture is not so far removed from that of next Saturday's as may be thought. Russian music owes much to Franz Liszt, who was the first to see its inherent possibilities and to encourage the pioneers. Rightly or wrongly, he had his eye on the East for anything novel that was to come. And he said of them: "Their compositions make amends for the boredom which other works, better known and more highly praised, inflict upon me."

The second and third of the lectures given by Sir Alexander Mackenzie, at the Royal Institution, which took place on February 10th and 17th, were on the subject of Liszt. By his long personal acquaintance and friendship with Liszt, Sir Alexander was well qualified to describe his life and life-work with sympathy and insight, and to throw many illuminating sidelights upon his character. From the quantity of interesting matter with which the lecturer compelled his hearers' attention from start to finish it is difficult to devise a summary or to pick a selection. The familiar biography was outlined by comment rather than by statement.

In treating of Liszt's boyhood the lecturer produced a curiosity in the shape of the first edition, published in 1823, of the set of Variations which Diabelli induced a number of well-known men to write

upon a waltz of his own composition. Variation No. 9 was by Liszt, then a boy of eleven. Beethoven, Hummel, Czerny, and Moscheles made contributions, that of Beethoven being afterwards expanded into the famous 'thirty-three.'

The frequent visits to London made by Liszt during adolescence, and his growing distaste for the life of a virtuoso, introduced the period when the fierce opposition which has raged round the name of Liszt, until recently, began to manifest itself in both England and Germany. By this time (1840) Liszt had opened up a new era in pianoforte playing by the publication of his transcription of Paganini's Capricci for violin in the first instance, transcriptions of Beethoven and Berlioz Symphonies and Schubert songs, the 'Années de Pèlerinage,' 'Grandes études,' and other original works. 'I am of opinion,' the lecturer said, 'that these operatic and other fantasies, with their amazing invention of passage-work, their ingenious dovetailing of themes, and their inexhaustible fancy, are efforts of genius, although many of them have gone out of vogue along with their subjects. Most of them owe their existence to the fact that it was his amiable habit of offering them as musical homage to the prominent composers of the countries he happened to be in. Some were written with the deliberate intention of popularizing the music of comparatively unknown composers.' Sir Alexander then proceeded to deal with the songs that belong to this period. Before turning to Liszt's life at Weimar after his permanent abandonment of the concert-platform, the lecturer pointed out the usefulness to art of his virtuoso career: 'Before opening a new volume . . . let us remember that he had been carrying the fame of the greatest dead and living composers of his time into every country. The reputation of some of them was purely local—Berlioz and Chopin in Paris, Schumann in Leipsic, not to speak of Beethoven (the spread of whose fame was his special care), Schubert and Weber. Liszt was the only one who persistently brought the names of his contemporaries before the public during his meteoric flights. This was done without a break for twenty years.'

Coming to the Weimar period, the lecturer was naturally brought to the consideration of Liszt's discovery and advocacy of Wagner's works, 'in which he had practically the whole world against him.' A number of historical incidents and extracts from correspondence exemplified Liszt's generosity and patience in these relations, and his extraordinary forbearance under the obloquy which his sacrifices to Wagner brought upon him. One of his letters to Wagner has an additional interest with regard to his own compositions: 'I have had to hear and read so much about them that I have no opinion on the subject, and continue to work only from persistent inner conviction and without any claims to recognition or approval. Several of my intimate friends, for example Joachim, and formerly Schumann and others, have shown themselves strange, doubtful and unfavourable towards my musical creations. I owe them no grudge on that account, and cannot retaliate because I take a sincere and comprehensive interest in their work.'

'Liszt came to Weimar,' said Sir Alexander, 'with a couple of personal projects in his mind. One was the completion of a Symphony inspired by Dante. The other was the development of a new art-form, the Symphonic-poem, for the first example of which he had already

chosen his subject from Victor Hugo. Sneers at the idea of his wanting to compose at all, and doubts as to his ability either to score for or to conduct an orchestra, were freely distributed. That he could do these things supremely well was very soon proved. . . . As each of the twelve Symphonic-poems appeared, hostile criticism was liberally poured upon it. But while he strongly resented any depreciation of Wagner's compositions, he took all that was levelled against his own almost as a matter of course. . . . Briefly, the situation became more and more strained and disagreeable. His influence at the small Court gradually waned, and the turbulent Weimar period closed amid the perfect charivari of cat-calls and abuse which attended the production of the opera of his friend and pupil, Peter Cornelius, "The Barber of Bagdad."

The lecturer here entered into an interesting review of the great secular works written by Liszt during his Weimar period, and the sacred works that followed upon his retirement and entry into the Church.

He then described the complete change that had come over the situation during the seven years of retirement. 'Wagner had conquered; his own progressive tendencies in every direction were at last accepted, and above all his inspiring presence was greatly missed. "Everything awaits you here," wrote the Duke from Weimar: a little house was prepared for him, and there he lived for a certain number of months each year, surrounded by eager pupils and friends. The last chapter, as he called it, was devoted to tuition, the encouragement of his youngsters, looking over their manuscripts, assisting them by advice and solid help to positions in life. "If I do anything for myself" he once said to me, "it is in the very early morning," and as a matter of fact he was at his desk at four o'clock in the morning in summer-time. . . . During these years he lived a life of utmost simplicity. Probably his entire income could hardly have represented more than £400 per annum! Yet when he travelled with his pupils their expenses were invariably paid by himself!'

Sir Alexander then devoted a section of his lecture to the persistent and devoted efforts on behalf of Liszt's works made in England by his friend and pupil, Walter Bache: 'the one doughty champion here, who carried on the fight against overpowering odds fearlessly and with unquenchable ardour.' For exhibition at both lectures, many interesting portraits, relics and manuscripts were generously lent by his sister, Miss Margaret Bache.

Although every aspect of Liszt's career and works was dealt with in an individual and arresting manner, the most notable portion of the lectures arose out of Sir Alexander Mackenzie's personal contact with the master. Speaking of the time when the Weimar period was drawing to a close, and referring to his boyhood spent in Sondershausen (Schwarzburg), he said, 'It is odd that two small ducal residences, almost marching upon each other, should have been the centres of all that was new in music at the time. Famous concerts took place at Sondershausen on Sunday afternoons in the open air, in a park called the "Loh," and I remember well that pilgrims interested in the movement came from Leipzig (the enemy's camp) and other places to hear the *musica proibita*, not without considerable sacrifice of comfort, for the railways stopped at Nordhausen, a long way off. Well, I took a humble part in the performance of many of these

startling works, among others the Prelude to "Tristan," both of Berlioz's Symphonies, and the tone-poems of Liszt. The very last piece I rehearsed was the "Faust" Symphony, almost fresh from the printers. After this I came to the R.A.M. here, where in those days, it need hardly be said, "they knew not Joseph." Sir Alexander described Liszt's appearance when he first saw him at the end of 1859. They did not actually meet until about 1879. The lecturer said: 'My first meeting with him in Florence was not exactly a propitious one for me, but as the little story only serves to throw a stronger light upon the man's boundless good nature, I may tell it.

'The present occupant of the Chair of Music in the University of Edinburgh, Professor Niecks, was then gathering material for his justly famous "Life of Chopin," and had some months previously several interviews with Liszt in Weimar, when Liszt amiably gave him much valuable information. My friend, Dr. Niecks, requested me to ask Liszt a question or two, in order to fill up some trifling blanks. When I ventured to approach Liszt on the subject he was evidently ruffled, and dismissed it curtly and glowered at me. But much worse was to follow at the luncheon table shortly afterwards, when I was telling a musical anecdote to some of my neighbours, who were amused and laughed. Now Liszt, sitting opposite, had caught the name of his adored pupil, Tausig, and, completely misunderstanding the drift of what I had been saying, said sharply, "No, Tausig would never have done that." Our host, who had heard it all, at once defended me: "But, Master, Mackenzie never said anything of the sort." Thereupon Liszt leaned forward and apologised: "I am sorry I misunderstood; you must excuse me, I am a little deaf." But all the same he did not thaw, and seemed put out when he left us to pay some visits. So was I. Although it was understood that I was to join the company at supper, I thought discretion the better part of valour, and stayed away. My surprise was great when, during the course of the evening, I received a hasty message from Madame Hillebrand (our hostess) to "Come up immediately. Liszt has been asking for you several times." I say "come up," because I lived on the floor immediately beneath.

'Now comes the point of the story. The good old Master had evidently been thinking it over, had come to the conclusion that he had done me an injustice, and consequently had been tormenting himself for the rest of the afternoon.

'It seems that almost his first words on entering the drawing-room were "Wo ist der Schotte?" (Where is the Scotchman?) "I want to see his music." "Well yes, certainly, master, but better wait until after supper." But he persisted; and nothing would serve until a four-hand edition of a couple of my then recently-published Scottish Rhapsodies was produced, and the first one played. After this he went to supper, but no sooner was the meal over than he insisted upon playing the other one; hence the message. And when I arrived upon the scene I found his two celebrated pupils, Sophie Menter and Buonamici, at work on No. 2, with Liszt beside them turning over the pages. . . . I have every reason to believe that these incidents had a considerable influence upon his acceptance of the invitation from Mr. Littleton and Walter Bache to come to London.

'On several occasions his friend and champion, Bache, had pressed him to visit London, but Liszt had always gently declined. When

the final invitation to be present at a performance of "St. Elizabeth" by the Novello Choir was offered he wrote, among other things, "I will come, I owe him something" (Ich schulde ihm etwas). Now, he owed me nothing! But in all this you have the character of this extraordinary man; castigating himself, as it were, for a fancied slight to a young musician of no account whatever.

'I remember one morning walking about alone with him in the large conservatory at Westwood House (Sydenham), where stood the famous Roubilliac statue of Handel. He stopped before it with a "Hah! the old man!" as if recognising an acquaintance. "I used to know a Fugue of his; it is thirty years since I played it; let me see, it began so"—and he finished the piece without further effort. Fortunate were they who had a chance of catching him in those moods!"

In his concluding remarks Sir Alexander said:

'Hungarian Liszt's artistic standard should not be measured with a German tape. He belonged to a race endowed with different—almost opposite—characteristics.

'During the years of travel, when he so early in life "was found guilty of success" (as Carlyle puts it), he acquired the widest outlook, and learned to appreciate the essential qualities of the music of many lands. But the resulting sympathy and eclectic generosity of thought seem not to have been accounted to his credit by the Chauvinists of his day. Whatever changes in music he wrought—and they are many—he never sought to destroy anything. He added and built, logically lengthening the identical lines which Beethoven was drawing in his latest and greatest works. What Liszt did evidently came to stay: it has remained to inspire many men who have carried those lines much further.

'On the whole it is a tardy recognition which the Master receives a quarter of a century after death. Even now, I venture to say, there are some great works—such as "Christus" for one—which have as yet either been inadequately presented, or are still unknown to the public and to a large number of musicians.

'My pleasant and grateful task has been to offer you some faint idea of the vast extent of the life-labour, of the nature, the nobility and modesty of a great genius whom to know was to love.'

The following illustrations of Liszt's music were given by students of the Royal Academy of Music:

The 137th Psalm (1862) for soprano solo (Miss Betty Hyde), female choir, violin, pianoforte and harp.

Pianoforte solos:

'Venezia e Napoli,' No. 3. Tarantella (1839).
Nos. 2 and 3 from 'Three Concert Studies' (1849).
(a) Allegro affettuoso. (b) La leggierezza.

Miss Evelyn Dawkin.

Transcription of Weber's 'Schlummerlied' (1849).

Mr. Arthur Alexander.

Songs:

'Schwebe, Schwebe, blaues Auge' (1842).

'Comment disaient-ils' (1842).

'Wie singt die Lerche schön' (1855).

'Wo weilt er?' (1842).

Miss Marjorie Walker.

[From the *Musical Times*, by permission.]



Photo by Alfred Ellis & Walery.

SIR ALEXANDER MACKENZIE

Our President for 1912.

We have the pleasure of being able to present to members, the latest portrait of Sir Alexander Mackenzie, who has for the fourth time been elected President of the R.A.M. Club for the year. The first occasion was in 1889 when the foundation of the Club was effected. Again the choice of the members fell upon him in 1897 and in 1904. Felicitous and natural as the election was when the Club was started, it is not less happy and appropriate in the present year of grace when the Royal Academy of Music finds itself in the possession of a home which is not only stately in appearance but admirably adapted for the great work that it is carrying on.

It is unnecessary to recapitulate the biographical details of Sir Alexander Mackenzie's career; they have been given in the Magazine before, and are well-known; but it may be permitted to recall the fact that since he entered upon the duties of his very arduous office in 1888, he has never swerved from his high ideals, to which he has adhered with devotion to the best interests of the Academy and of the Art of Music. It is without doubt a source of keen gratification to him that the transference of the work of the Academy to Marylebone Road after eighty-nine years tenure at the old place in Tenterden Street should have taken place during his Principalship, a consummation not only devoutly hoped for, but patiently worked for during a long series of years. In asking Sir Alexander Mackenzie to accept the Presidency this year, the Club has shown its appreciation of the time and the man.

Mems. about Members.

On Feb. 7th the Luton Choral Society, conducted by Mr. Fred Gostelow, gave a Concert in the Plait Hall, Luton.

Mr. Frederick Moore gave a Pianoforte Recital in the Town Hall, Ilford, on Feb. 10th.

Mr. Ernest Fowles delivered a Lecture at the London Camera Club in John Street, Adelphi, on Feb. 11th, his subject being "The Great Composers of the Nineteenth Century."

In February Sir Alexander Mackenzie conducted his "English Joy Peal," "Tam-o'-Shanter" and "Under the Clock" at the 21st Symphony Concert of the Season at Bournemouth.

Mr. Alderman E. E. Cooper has announced his intention of presenting a marble bust of the King to the Guildhall Art Gallery, to be executed by Sir George Frampton.

Dr. H. Walmsley Little has been organist and choirmaster at Holy Trinity, Tulse Hill, for twenty-five years, and in commemoration of the event he has been presented with a marble clock and ornaments, together with a cheque and an illuminated testimonial, from the congregation, while the clergy and choir gave him a solid silver rose-bowl, together with an engrossed record of the names of the subscribers. The Vicar and other speakers bore testimony to the high esteem in which Dr. Little's services were held by all at the church. Dr. Little made an appreciative and feeling reply, saying that in carrying out

his work he had only done his duty. He hoped to complete his fifty years yet.

Mr. J. H. Maunder's Dramatic Cantata, "The Martyrs," was performed on Feb. 28th in the Mitchell Hall, Manchester, by the Co-operative W.S. Choir and Orchestra.

The Walenn Quartet gave a Concert at Æolian Hall on March 11th.

Sir Frederic Cowen's "The Veil" was performed under the composer's direction by the Royal Choral Society at the Albert Hall on March 14th. The same work was rendered under Dr. Coward at Liverpool the previous day.

The Streatham and South London String Orchestra, conducted by Mr. Sydney Robjohns, gave a Concert at Streatham Hall on March 12th.

The Philharmonic Concert on March 21st was conducted by Sir Alexander Mackenzie, whose "Invocation," specially composed for the Society's Centenary, was heard on the occasion.

On March 23rd Mr. Frederick Corder delivered a lecture at the Royal College of Organists on "The Training of the Orchestra and the Conducting of Orchestral Music."

Sir Frederic Cowen conducted the Liverpool Philharmonic Concert on March 19th.

The Tunbridge Wells Vocal Association gave its Annual Oratorio Concert in the Great Hall, Tunbridge Wells, on May 27th, conducted by Mr. W. W. Starmer.

Bach's "Passion according to St. Matthew" was performed in Lincoln Cathedral on March 29th by the Cathedral Choir, assisted by members of the Musical Society under the direction of Dr. G. J. Bennett.

Lectures were delivered by Dr. H. A. Harding on behalf of the Royal College of Organists on "Musical Mannerisms" at the Royal Albert Memorial College, Exeter, on April 25th, and on "Individuality and Musical Art" at the Royal Hotel, Cardiff, on May 2nd.

On April 20th the Tooting Graveney Choral Society performed Hofmann's "Melusina" at the Balham Assembly Rooms, the soloists being Miss Iñez Dicksee, Miss Louie Brooks, Mr. Frederic Gregory, and Mr. Ben Grove, all from the Academy. There was also a miscellaneous selection, which included part-songs by German, Mackenzie, and Fanning. Mr. J. Percy Baker conducted.

Conducted by Mr. H. J. Timothy, the Stroud Green Choral Association gave a Concert on April 23rd.

In *Musical News* for May 4th there was an article on "Municipal Opera," by Mr. E. Cuthbert Nunn.

Dr. W. H. Cummings contributed an article on "Louis Grabu" to the April number of the *Musical Times*.

Under the direction of Mr. Allen Gill, the "Dream of Gerontius" was performed by the Alexandra Palace Choral and Orchestral Society on March 2nd.

An auto-biographical sketch of Dr. H. W. Richards appeared in the *Organist and Choirmaster* for April.

In the April number of the *Musical Herald* there was a biography with portrait of Mr. York Bowen.

Mr. William Shakespeare has returned to London after a seven months' stay in the United States.

A Pianoforte Recital was given at Wanstead on March 28th by Madame Elsie Horne, who is also engaged to play Paderewski's Concerto in A minor at the Harrogate Symphony Concerts. Madame Elsie Horne recently played Grieg's Concerto in A minor with the Leytonstone Orchestral Society, conducted by Mr. Cuthbert Nunn.

On May 8th a Concert of original compositions by pupils of Mr. John B. McEwen was given at Bechstein Hall.

Mr. Alfred Kastner gave a Harp Recital at Steinway Hall on May 10th, when there was an orchestra of harps played by his pupils. He was also assisted by Mr. Spencer Dyke, Mr. Eric Coates and Mr. John Mundy.

At Queen's Hall on May 17th Mr. Montague F. Phillips gave an Orchestral Concert of his own compositions, assisted by the London Symphony Orchestra and conducted by himself. The programme included the first performance of a new Symphony in C minor.

The *Standard* of February 3rd contained an interview with Mr. Stewart Macpherson on the subject of Music in the Universities.

Mr. York Bowen gave a Pianoforte Recital at Æolian Hall on Feb. 10th, the programme including six of his own compositions.

On Feb. 3rd Miss Annie M. Hirst gave a Recital at Hornsea.

The pupils of Mr. Ross Oliver gave a Concert on March 28th, in the Y.M.C.A. Hall, Camden Road, N.

Mr. Thomas Knott's Pianoforte Primer has been recently issued by Messrs. Ricordi.

At the Three Arts Club Matinée at His Majesty's Theatre, on May 21st, was produced a Music Drama in four pictures, entitled, "In Haarlem there Dwelt," composed by Miss Dora Bright (Mrs. Knatchbull).

Mr. W. Frye Parker has been appointed Conductor of the Civil Service Orchestra.

On May 17th, Miss Marian Jay gave a Recital at Queen's Hall, assisted by the Queen's Hall Orchestra under Sir Henry Wood.

Club Doings.

A Social Meeting (Ladies' Night) was held on March 16th. As on the last occasion, the function took place in the Portman Rooms, owing to the new Concert Room at the Academy being not yet available. Sir Alexander and Lady Mackenzie received the guests of whom 131 attended, notwithstanding the prevailing coal strike.

The first part of the programme consisted of an address on "Words and Music," by the Rev. Courtenay Gale, M.A., the illustrations to which were rendered by the lecturer himself, accompanied on the pianoforte by Mr. J. H. Maunder. After the interval the programme was as follows:—

Quartet in E flat for Pianoforte, Violin, Viola and
Violoncello A. C. Mackenzie
Allegro. Scherzo. Canzonetta con variazione.
Allegro molto.

Messrs. E. HOWARD-JONES, HANS WESSELY,
ERNEST TOMLINSON, and B. PATTERSON PARKER.

Songs ...	(a) "Plus de dépit"	Grétry
	(b) "Canzone"	Mozart
	(c) "A Birthday Song"	Purcell
	(d) "La Poussière"	
	"Nuages"	(Chansons de Miarka)
	"La Pluie"	Alexandre Georges
	Miss ADELAIDE RIND.	
Flute Solo	"Concertino"	C. Chaminade
	Miss EDITH PENVILLE.	
	Mr. ARTHUR ALEXANDER accompanied.	

New Music.

<i>Bennett, Dr. G. J.</i>			
Magnificat and Nunc Dimittis in A, with accompaniment for orchestra or organ (Novello & Co.)			
Nunc Dimittis in A, arranged for a double choir ..			
<i>Carse, A. von Ahn.</i>			
"In a Child's Heart," Song (Boosey & Co.)			
Five easy pieces for the piano (Augener.)			
"Songs from Cairo," Song-cycle (Ashdown.)			
"The Opal" (from "A Jewel Cycle") (Moutrie.)			
Norwegian melodies for violin and piano ... (Novello & Co.)			
Magnificat and Nunc Dimittis			
Three Waltzes for two violins and piano ... (Augener.)			
<i>Farjeon, Harry.</i>			
Two-part Songs for female voices :			
1. "Changes of the Moon" (Augener.)			
2. "The Rock-away Boat"			
3. "Cherry Bloom"			
Two Sketches for viola and pianoforte ... (Schott & Co.)			
<i>German, Edward.</i>			
"Beauteous Morn," Three-part Song for S.C.C. (Novello & Co.)			
"Sleeping," Four-part Song			
"In Praise of Neptune," Four-part Song ..			
<i>Jenner, Harold.</i>			
"Love's Evensong," Song (The John Ouseley Music Co.)			
"A Butterfly Song," Song ..			
<i>Mackenzie, Sir A. C.</i>			
"Invocation (Op. 76) for orchestra ... (Novello & Co.)			
<i>Phillips, Montague F.</i>			
"Dream Song," Song (Chappell & Co.)			
"The Star," Song			
"A Soul's Anguish," Song			
"Sleep," Song			
"Night is Nigh," Song			
<i>West, John E.</i>			
Finale jubilante for the organ (Novello & Co.)			
<i>Woof, Rowsby.</i>			
Scherzo for pianoforte (Cary & Co.)			

Organ Recitals.

Cunningham, Mr. G. D., at Victoria Hall, Halifax (March 3rd); at the Congregational Church, Derby (March 21st); at Colston Hall, Bristol (two recitals) (March 23rd); at St. Stephen's, Walbrook, E.C. (Feb. 23rd and April 26th), and at the Alexandra Palace (Feb. 25th, March 10th, 17th, 24th and 31st).

Gostelow, Mr. Fred, at Luton Parish Church (March 12th), and at St. Stephen's, Walbrook, E.C. (May 1st).

Philips, Mr. Montague F., at Esher Parish Church (Feb. 11th).

Scott, Mr. Sydney, at St. Stephen's, Walbrook, E.C. (Mar. 22nd and April 19th).

Mr. Edward German at Whitchurch.

Shrove Tuesday, February 20th, was the occasion of a performance by the Whitchurch Choral Society of the concert version of German's well-known opera, "Merrie England," conducted by its composer, who is a native of this old Shropshire town. The inhabitants have followed his career with a measure of pride and affection only to be appreciated by those who were present in the Town Hall and joined in his warm reception, and endeavoured to sing "Auld Lang Syne" in too high a key. Mr. German had not made a public appearance in Whitchurch since he used to sing alto at the old Choral Society's concerts, and occasionally conducted the band in one of his little early pieces. When it was known that Mr. German had accepted the Choral Society's invitation, seats for the occasion were soon at a premium, and the audience included representatives of every class, not only in the town, but also from the country-side far and near. The Whitchurch Amateur Orchestral Society had shown a true sportsmanlike spirit in standing down in favour of a professional orchestra of twenty-one, and competence in this important direction was supplemented by the singing of the Choral Society of sixty-six voices, which had been prepared by Mr. W. E. Rogers, the conductor of both societies, who has been organist of the Parish Church since 1877. Mr. German had personally recommended four soloists. They were Miss Agnes Christa, Miss Gwladys Roberts, Mr. John Roberts, and Mr. David Brazell. During the interval the Rector of Whitchurch (Rev. Sydney Dugdale), upon the invitation of the hon. sec., Rev. J. L. Vincent, Vicar of Marbury, made a presentation of a gold sovereign purse to Mr. German from the members of the Choral Society. The Rector in a kindly and humorous little speech, begged Mr. German as the only great man Whitchurch had yet produced, to take great care of himself. Mr. German returned thanks in a few and appropriate words.

Music in the Universities.

We extract the following from *The Standard* for Feb. 3rd, 1912.

A member of the staff of *The Standard* had a conversation with Mr. Stewart Macpherson a few days ago on the subject of music in the universities. It was not in any way a formal interview. Mr. Macpherson has done so much for musical education in England that it was thought worth while to ask him where music might take its place in the education of a cultured English gentleman.

"Our universities," he said, "at present give no regular or organized training in music, either technical or appreciative. A few courses of lectures are held from time to time. A candidate for a musical degree is usually merely compelled to prove that he can do a certain amount of the 'technique' preparatory for musical composition, and that he can write a choral work of a scholastic nature. This last frequently eventuates in a composition in which the styles of Handel and Mendelssohn are singularly 'crossed,' a touch of Elgar in the orchestral accompaniment supplying needed modern flavour. I am glad to say, however, that in some quarters there is a set in the direction of permitting a candidate to offer a symphony or other orchestral work in lieu of the five-part choruses and laborious fugues now usually demanded. As the present is an essentially instrumental age, it seems to me that this greater latitude may prove a great step in advance. But, two things appear in my view necessary to vitalize degree work; first, that the candidate shall evince the possession of some amount of executive skill—particularly instrumental skill—and, secondly, that he shall show that he has a wide and intimate knowledge of music. This is where so many musicians fail; they can 'cram up' a 'set' work and possibly answer questions upon it; but too often outside that limited area their acquaintance with the great things in musical art is meagre in the extreme.

"But," said Mr. Macpherson, "we have been considering only the professional side, what you would call the more technical side of musical education. It scarcely comes into the universities at all, excepting for degree work. Professional training must of necessity be carried on at present in the great musical institutions, which are practically outside the universities altogether."

"What, then, is the value of a degree?" was asked.

"For an organist or a teacher in some types of school it puts a certain stamp on a man," he said, "and this recognition is of professional value to him. It need hardly be said, though, that the mere conferring of musical degrees is very far from doing true university work in music, in the wider sense. The spread of learning is what the universities are to foster. But they do little as yet, and, I think, they can do little as yet, for the spread of a real musical culture amongst the community, except through the strong personal influence of the few earnest and enthusiastic spirits always to be found within their walls.

"At present, work in this direction must begin lower down; in other words, we must begin with the schools, and get them to regard music not as an accomplishment, but as a part of a liberal general culture, of true and striking educational value. But this means somewhat of

a bouleversement in ideas and methods. The change, however, is already beginning, and the signs of the times are most hopeful. Educationists are coming to see that the training of the child's ear and of his powers of observation and appreciation is the true foundation of all musical progress, and the truth is gradually being forced upon people's minds that a child is not necessarily unmusical because he can't play the piano!

"The sensitive age for the development of the hearing faculty is, perhaps, between the years, roughly, of 6 and 14, but until lately, few have ever thought of that development at all. The average child's ideas of music have usually been derived solely from the struggles over the mechanical difficulties of piano practice—in the case of boys, carried on during the time which ought to have been devoted to cricket or football.

"It is most desirable that the pupil (and, mind, I am speaking entirely of the amateur of the future) should have to fight these difficulties to which I have referred; but he must not be left there, or he will probably end in cynicism and disgust with the very idea of music, as he has understood the word."

The interviewer, looking back to times of pain, when a teacher hurt his fingers, the fingers probably hurt the piano, and the piano most certainly hurt his ears, acknowledged sorrowfully that this had been so in his case. Mr. Macpherson's ideas on the training of children in "appreciation" of music are well known. He has fought for a great ideal, and is winning his way towards it. In many girls' schools the newer views on musical education already hold the field, and the headmasters and music masters of some of the great public schools are watching the work more closely every year.

Editorial Notes.

Once again a change has to be announced as to the next Social Meeting. This was provisionally announced for June 12th, but as the new Concert Room will not be available then it has been decided to postpone it until a date early in July, when there will be a united meeting of the R.A.M. Club and the R.A. Musical Union. The exact date is in abeyance at the moment of writing, owing to the necessity for consulting the convenience of some eminent artists whom it is intended to invite to contribute to the programme on the occasion. Notices will be sent in due course, and we shall look for a big attendance. The new Concert Room is much larger than the old one, and it will take more people to make it look comfortably furnished.

With the completion of the Concert Room, the time is ripe for the formal opening of the new building, which will take place on the afternoon of June 22nd, when His Royal Highness, Prince Arthur of Connaught, will perform the pleasant function. It will be an important and an historic occasion, a red letter day in the chronicles of the Academy. A big crowd is sure to be present, but big as it may be, it will not represent a tithe of those whose hearts will be stirred with memories of their old School.

For the occasion, Mr. Frederick Corder has specially composed a Motet "Sing unto God, our strength" for ten 5-part choirs of female voices. He has personally tested and selected one hundred of the finest girls' voices that it is possible to find. The first sopranos have only to touch B, but the contraltos will have to reach low E flat. The work, the quite independent accompaniment of which is scored for organ, trumpets, drums, and two harps, requires about sixty sectional rehearsals under five conductors, several combined rehearsals, and three general rehearsals.

Attention is drawn to the Annual Dinner which is fixed for Saturday, July 20th, at 7 p.m., at the Criterion Restaurant. Last year's dinner, owing to exceptional circumstances, was unusually large, but though we may not be able to boast this time of such a record attendance, it is to be hoped that members will do their utmost to be present. Like Christmas, the Dinner "comes but once a year," and as it is an occasion invariably marked by the best of feelings, advantage should be taken of it. So please make a note of the date without delay.

There are still some subscriptions which have not been paid. What a lot of trouble—and expense—would be saved were these sent in during the month of January in each year. No one likes being dunned for money, and, let it be mildly hinted, nobody likes dunning for it. It would be an appreciated thoughtfulness too, if members would not forget to enclose their names when remitting. Only a few days ago, a subscription was received by postal order, without either name or address enclosed. Inspection revealed a partial address on the outside of the envelope, but further investigation showed that it was an old one which had not been valid for nearly a couple of years! After considerable trouble the name was found and the receipt sent.

Would members kindly take an active part in bringing in new members? Students on leaving the Academy always receive particulars of the Club, and in this way many are induced to join, but a little personal influence would have a marked effect in sending up the membership. The Secretary will be glad to send on application the Prospectus which gives full information as to conditions and privileges of membership.

We regret to announce the death of Mr. John Henderson Kennedy, who was taken suddenly ill on his journey to Bristol on March 15th, and succumbed after a severe operation the next day. He was the youngest son of the late David Kennedy, the well-known Scottish singer. He had successfully practised as solicitor at Edinburgh, but eventually had turned to the art of voice-training. His recently-published booklet, "Common-sense and Singing," has proved useful to many a young artist. It is to be hoped that his many recent lectures and MSS. will be rendered available, so that the work he had accomplished may not be lost to the public. He was the brother-in-law of Mr. Tobias Matthay.

Our Alma Mater.

The programme of the Chamber Concert at Queen's Hall on Feb. 21st opened with a performance, conducted by Mr. Frederick Corder, of Liszt's setting for female voices of Psalm cxxxvii. (in German). The bulk of the work fell to the soprano soloist, Miss Elizabeth Hyde, the choral portion towards the close being sustained by eight young ladies. The accompaniment was played by Mr. Willie Davies (violin), Miss Hilda Lenanton (harp), Mr. Arthur Alexander (pianoforte), and Mr. Alec Rowley (organ). Miss Elsie Gregory presented Paderewski's Variations in A. Miss Muriel Jones sang "Air de Salomé," from Massenet's "Hérodiade." Compositions by students are always a prominent feature of the Academy Concerts, and on this occasion three were brought forward, all being placed consecutively in the middle of the programme. The first was a Miniature Suite for pianoforte, violin, and violoncello, by Harriet Cohen, which was performed by the composer herself, Miss Phyllis N. Parker, and Miss Doris Griffiths. A Ballade for Pianoforte was played by Miss Dorothy Capon herself. Mr. Greville Cooke's two songs, "At the mid-hour of night" and "The Pilgrim Fathers," were sung by Mr. Constantine Morris. Other vocalists were Mr. Ernest Butcher, who sang Martini's "Plaisir d'Amour" and Purcell's "I attempt from love's sickness," and Miss Dora Delise, who gave Gluck's "Che farò." The concerted music further included the second movement from Tanéïeff's fine Quartet, Op. 20, for pianoforte, violin, viola, and violoncello (Messrs. Arthur Alexander, Herbert J. Brine, Willie Davies, and Ambrose Gauntlett), and the first movement from Mendelssohn's Quintet, Op. 18, for two violins, two violas, and violoncello (Mr. Edwin Quaife, Mr. John Spink, Miss Phyllis Mitchell, Mr. Willie Davies, and Miss Margaret Bernard). Miss Kathleen Petts rendered the *largo* and *allegro energico* from Tartini's "Trille du Diable."

The students gave an Orchestral Concert at Queen's Hall on March 15th. Conducted by Sir A. C. Mackenzie, they began with a performance of a Festival March (MS.), by Arthur Alexander. Later on the orchestra performed Liszt's "Mephisto" Waltz. Miss Lilius Mackinnon played d'Albert's Concerto in E. Miss Harriet Cohen (Ada Lewis Scholar) rendered Chaminade's "Concertstück." Miss Edith Abraham (also an Ada Lewis Scholar) played the Romance and Finale of Wieniawski's Concerto in D for the violin. The vocalists were Mr. Darrell Fancourt, who sang Tchaikovsky's "Pilgrim's Song," and Mr. Fred. Shaw, who sang Goring Thomas' "O Vision Entrancing." Miss Lily Fairney sang "O Love, from thy power," from "Samson and Delilah," and the Concert concluded with a rendering of the Finale from "Le Nozze di Figaro" by members of the Operatic Class.

Academy Letter.

The Official Opening of the New Premises by H.R.H. Prince Arthur of Connaught, is now fixed for Saturday, June 22nd, at 3 p.m. The Concert Hall is now practically finished, and the first Orchestral

ractice took place in it on Thursday, May 2nd. After a few impressive words from the Principal, the rehearsal commenced with the National Anthem, Beethoven's Overture, "Die Weihe des Hauses" following. The acoustical properties of the hall proved in every way exceptionally good.

Some useful, well-bound volumes of music (chiefly pianoforte duets) have been kindly presented to the Academy by the widow of the late Mr. Ridley Prentice.

A happy event took place on Saturday, March 30th, when the Librarian, Mr. W. E. Renaut, elder son of our esteemed Secretary, was married to Miss Margery Dyer (a Licentiate of the Academy) at Marylebone Parish Church. The musical portion of the service was kindly undertaken by friends among the students. A reception at the Academy followed, the numerous guests including the Principal and Lady Mackenzie. Among the wedding gifts was a bureau from the Academy Professors, a tantalus from the Students, and an entrée dish from the Official Staff. May every happiness attend!

Mrs Kennedy (Miss Dora Matthay) and Mr. Herbert Fryer have been appointed professors of the pianoforte.

The following *Associates* have been elected:—Henry Frederick Plevy, William John Samuel, Harper Seed, Ellen Georgina Fulcher, Florence G. Larkworthy, Josephine Ottlee, Edith Penville, and Eleanor C. Rudall.

The usual terminal Chamber and Orchestral Concerts took place (both at Queen's Hall) on February 21st and March 18th respectively. Full particulars will be found on page 19.

The following awards have been made:—Sterndale Bennett Scholarship, Frank Tidmarsh; Thalberg Scholarship, Henry Penn; Parepa Rosa Scholarship, Lizzie Evelyn Osborn; Sterndale Bennett Scholarship, Frances Klein; Louisa Hopkins Memorial Prize, Frances Klein; Goldberg Prize, Frank E. Osborn; Charles Mortimer Prize, Horace G. Perry.

W.H.

Future Firtures.

UNITED MEETING OF THE R.A.M. CLUB AND THE R.A. MUSICAL UNION, early in July, at 8 p.m. This will be held in the new Concert Hall.

ANNUAL DINNER, Saturday, July 20th, 1912, at 7 p.m. This will be held at the Criterion Restaurant, Piccadilly Circus, W.

Notices.

- 1.—"The R.A.M. Club Magazine" is published three times a year—about November, February and May—and is sent gratis to all members and associates on the roll. No copies are sold.
- 2.—Members are asked kindly to forward to the Editor any brief notices relative to themselves for record in the Magazine.
- 3.—New Publications by members are chronicled but not reviewed.
- 4.—All notices, &c., relative to the Magazine should be sent to the Secretary, Mr. J. Percy Baker, Wilton House, Longley Road, Tooting Graveney, S.W.

By order of the Committee.